

KLEINER
und leichter
MESSGESANG

FÜR
eine Singstimme
mit Orgel-oder Harmoniumbegleitung

componirt
von

JOSEF RHEINBERGER.

OP. 62.

PR. Fl. 1. 12 Kr.
20 Ngr.

EIGENTHUM DES VERLEGERS.

MÜNCHEN, CHR. WERNER.
Leipzig, Fr. Hofmeister.

Kyrie.

Andante.

Sopran.

Orgel.

Ped.

Measures 1-5 of the Kyrie. The Soprano part begins with a *p* (piano) dynamic. The Organ part also begins with a *p* dynamic. The Soprano part has a fermata over the final 'e' in measure 5. The Organ part has a Pedal (Ped.) marking under the first measure.

Ky - ri - e Ky - ri - e e - -

lei - son e - - lei - son, Ky - ri - e e - lei - -

Measures 6-11 of the Kyrie. The Soprano part begins with a *mf* (mezzo-forte) dynamic. The Organ part begins with a *p* (piano) dynamic. The Soprano part has a fermata over the final 'son.' in measure 11. The Organ part has a *mf* marking in measure 11.

son. Ry - ri - e e - lei - - - son.

Measures 12-17 of the Kyrie. The Soprano part begins with a *p* (piano) dynamic. The Organ part begins with a *p* dynamic. The Soprano part has a fermata over the final 'Christe,' in measure 17. The Organ part has a *p* marking in measure 17.

Christe, Christe, Christe,

24 *mf*

Christe e - - lei-son e - - lei - - son. Christe,

30 *p*

Christe e - lei - - - son. Ky - - ri - e, Ky - - ri -

36 *f*

e e - - lei-son e - - lei-son e - - lei - -

42 *dim.*

- son, e - lei - - - - son.

Gloria.

Moderato.

f
Glori - a in ex - cel - sis De - o et in terra pax homi - ni - bus bo -

f
- nae volun ta - - tis. Laudamus te, ben - e - dicimus te, a - doramus

sf p
te, glori fi - ca - mus te, gra - ti - as a - gimus ti - - bi propter mag - nam

p

f
glo - ri - am, glo - ri - am tu - - - am. Do - mine De - us, ag -

mf

33 *p*

- nus De - i, fi - lius pa - tris, qui se - des ad de - xteram pa - tris

41 *p* *f*

mi - se - re - re no - bis. Quo - ni - am tu so - lus sanctus, tu

49 *f*

so - lus al - tis - simus Je - su Chri - ste, cum san - cto spi - ri - tu in gloria De - i -

57

pa - tris, in gloria De - i pa - tris, a - - - - men.

Graduale.

Con moto.

Ver - bum su - per - num pro - di - ens nec pa - tris linquens

dex - teram a - do - pus su - um ex - i - ens ve - nit ad

vi - tae ves - per - am. Se nascens de - dit so - ci -

um convescens in e - du - li - um se regnans, se

The musical score is written for a vocal part (soprano) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Con moto.' The score is divided into four systems, each with a measure number (1, 5, 10, 15) at the beginning of the vocal line. The lyrics are in Latin. The piano part features various dynamics including piano (p), mezzo-forte (mf), and forte (f). The vocal line includes a long note in the first system and a crescendo marking in the fourth system.

20

regnans dat in prae - mi um, se mo-ri - ens in pre -

25

- ti - um. O sa-lu - ta - ris hos - ti -

30

- a, qui coeli pandis os - ti - um, bel - la pre - munt hos-ti - li -

35

a da ro-bur, da ro-bur fer au - xi - li - um.

f *rit. - dim.* *p*

Credo.

Moderato.

mf

Credo in unum Deum, patrem om-ni-po - tentem, fac - to-rem coeli et

p

6
terrae, vi-si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.

11
Et in un - um Do - minum Je - sum Christum, fi - - li - um De - i

mf

16
u - ni - ge - ni - tum. Et ex pa - tre na - tum an - te om - ni - a sae - cu - la.

f

p

21
De - um de De - o, lu - men de lu - mi - ne, De - - um

p

26

ve - rum de De - o ve - - - ro. Qui prop - ter nos ho - mines et

31

propter nostram sa - lu - tem des - cen - dit, des - cen - dit de coe - - lis.

37 *p* *meno mosso*

Et in - car - na - tus - est de spi - ri - tu sancto ex Ma - ri - a vir - gi -

41

ne et ho - mo fac - tus est Cru - ci - fi - xus e - ti - am pro no - bis sub

45

Pon - ti - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est.

Tempo I.

51 Et ascendit ter-ti-a di-e secundum scrip-tu-ras, et as-cendit in coe-

mf

56 lum, se-det ad dex-teram pa-tris, et i-terum ven-tu-rus est cum

p

61 glo-ri-a ju-di-ca-re vi-vos et mor-tu-os. Et in Spi-ritum sanctum

p

66 Dominum, qui cum Pa-tre fi-li-o-que si-mul a-do-ra-tur et conglo-

f
mf

71 ri-fi-ca-tur.

f

77 *mf*

Et unam sanctam ca - tho - licam et a - posto - li - cam ec - cle - si - am. Con.

83

fi - te or unum bap - tisma in re - missi - onem pec - ca - to - rum,

89

et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

95 *cresc.*

sae - cu - li a - men, a - men

101 *f*

a - men.

Sanctus.

Moderate.

The musical score is written for a voice and piano. It consists of four systems of music. The first system begins with a vocal line in G major, marked *p* (piano), with the lyrics "Sanc - - - tus Sanc - - -". The piano accompaniment also starts with a *p* dynamic. The second system continues the vocal line with "- tus, sanc - tus Do - minus, De - us Sa - ba - oth". The piano part includes a *Ped.* (pedal) marking. The third system begins at measure 13 with a *f* (forte) dynamic, with the lyrics "ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - -". The piano part also has a *f* dynamic. The fourth system begins at measure 19 with a *ff* (fortissimo) dynamic, with the lyrics "- a, o san - na in ex - el - - sis, o - san - - - na." The piano part also has a *ff* dynamic. The score concludes with a double bar line and repeat signs in the piano part.

Sanc - - - tus Sanc - - -

- tus, sanc - tus Do - minus, De - us Sa - ba - oth

Ped.

f ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - -

ff - a, o san - na in ex - el - - sis, o - san - - - na.

Benedictus.

Andantino.

Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ni Do - mi - ni. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. O san - na in ex cel - sis, o sanna in ex cel - sis.

Agnus Dei.

Andante.

The musical score is for the 'Agnus Dei' section, marked 'Andante.' It is written in 3/4 time and the key of B-flat major (three flats). The score consists of a vocal line and a piano accompaniment. The lyrics are: 'Ag - nus De - i, ag - nus De - i, qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis. Ag - nus De - i, ag - nus De - i, qui tol - lis pec - ca - ta mun - di'.

The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more melodic upper line. The vocal line is written in a single staff with a treble clef. The lyrics are written below the vocal line.

System 1 (Measures 1-5):
Vocal: *p* Ag - nus De - i, ag - nus De - i, qui
Piano: *pp*

System 2 (Measures 6-10):
Vocal: tol - lis pec - ca - ta mun - di mi - se - re - re
Piano: *mf*

System 3 (Measures 11-15):
Vocal: no - bis. Ag - nus De - i, ag - nus
Piano: *p*

System 4 (Measures 16-20):
Vocal: De - i, qui tol - lis pec - ca - ta mun - di

21 *f* mi - se - re - re no - - - bis. *ff* Ag - nus

26 *dim.* De - i, ag - nus De - i, qui tol - lis pec -

31 - ca - ta mun - di, do - - - na no - -

36 *dim.* bis pa - - - - - cem. *rit.*